



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Yellow is sometimes effective with brunettes. Black goes well with it; but amber or orange is preferable: the former, especially, makes a handsome picture, as you may see in some of Titian's masterpieces. Primrose is fainter and more delicate, and may be treated with purple or cerise. A tall figure, inclined to paleness, may wear orange and black, or orange and purple.

Green is another difficult color under gaslight, but may be worn in the day with combinations of white and scarlet. For evening attire, it should be relieved with gold. Light green may be used with white, or brown, or dark green. Dark green is a favorite with the old painters, but requires to be relieved with white, and treated for color with a little crimson.

Purple is the regal color. It may be embellished with gold or orange, or a little amber, or even scarlet. White should be used to relieve it. Mauve, a new and popular variety, combines with cerise, white, and gold. For slight mourning it may be treated with black and white. Lavender, for half-mourning, requires black.

Gray, as a neutral color, is generally useful and widely popular. You will remember that the wife of John Halifax, Gentleman, always chose a rich soft gray for her principal dress. It may be enriched with bright colors, even scarlet or crimson, or treated with quiet tints.

Drab and fawn are neutral colors, like gray, but somewhat warmer. They are susceptible of very various treatment, and may be heightened or toned down according to the wearer's fancy.

Brown is a good useful color, which may be relieved by scarlet, or dark blue, or a touch of crimson. Charlotte Brontë represents her heroine, Caroline Helstone, on one occasion, as dressed "in merino, the same soft shade of brown as her hair. The little collar round her neck lay over a pink ribbon, and was fastened with a pink knot."

Black, when not worn as mourning, may be treated with crimson, or white, or a deep rich yellow. It is a color almost always becoming and appropriate, gives dignity to a petite figure, and enhances the mien and bearing of a stately one. George Eliot says of Gwendolen, that "in her black silk, cut square about the round white pillar of her throat, a black band fastening her hair which streamed backward in smooth silky abundance, she seemed more queenly than usual."

White, the color of virgins and brides, is equally suitable for morning and evening dress; only the material will be different. White muslin or any kind of white cloth may be trimmed with scarlet, magenta, cerise, dark green, dark blue; white silk or satin, with pink or pale green or azure. To refer again to Gwendolen. At the archery fête she wore white cashmere, with a touch of pale green to suit her complexion. White tulle and tarlatan may be worn over skirts of almost any color.

MR. EASTLAKE remarks: "It is curious that the English, who take pains that the patterns of their carpets shall be worked out with such nice accuracy, should be quite indifferent to the symmetry of their general outline. Except in the dining-room of an English house, one rarely sees such a thing as a square, or perhaps I should say a rectangular, carpet. [One may see plenty such in America.—ED.] Two sides of it at least are sure to be notched and chopped about in order that they may fit into the various recesses caused by windows and the projection of the chimney-breast. This is essentially a modern fashion, and a very objectionable one. In the first place, much of the material is cut (as the phrase goes) 'to waste.' Secondly, a carpet once laid down in a room will never suit another (although it is often convenient to make such changes) without further alterations. Thirdly, the practice of entirely covering up the floor, and thus leaving no evidence of its material, is contrary to the first principles of decorative art, which require that the nature of construction, so far as is possible, should always be revealed, or at least indicated, by the ornament which it bears. No one wants a carpet in the nooks and corners of a room; and it is pleasant to feel that there, at all events, the floor can assert its independence. It is true that the color of deal boards, especially old and dirty, is by no means satisfactory; but a little staining fluid will meet this difficulty at a merely nominal cost." Red Chinese matting makes a much better border. It is both cheap and good.

EMBROIDERED NAPKINS.

MRS. LOFTIE, a well-known writer in England on social topics, speaking of the dinner-table, lays great stress on the necessity of "fair napkins," and adds that in these there is great room for variety and art needlework. It is very rarely, she says, that we see a pretty set. Too often the guest is presented with a large square of damask like a deal-board, stiffened in order that the butler may torture it into a fantastic shape. A napkin that is not soft and pliable is manifestly unfit for its purpose, that of wiping the mouth. It should not be too broad, but long enough to go over the knees. It may be elaborately ornamented, but not so as to prevent it from being easily washed. If, says Mrs. Loftie, the napkin is to be embroidered, there are a thousand pretty devices in which to mark it. In one corner or the middle may be embroidered a coat of arms, initials, or some device chosen to distinguish the set for the benefit of the washerwoman. Such a crest for instance as that of the Hamilton family—a tree with a sword and the word THROUGH—can be treated in many pretty ways if not made too pictorial. The tree may be large or small, branching or bushy, covered with acorns or bare of leaves. In this way the crest as a device need never be monotonous. Mottoes, too, can be charmingly worked in all kinds of odd places, in one corner or across the middle, or along one or all of the sides. Not only are devices pretty and appropriate, but they may sometimes afford a subject for dinner conversation when the weather has been exhaustively discussed. A grace or an apt quotation, would not be out of place. It is surely a comical idea that one should take up one's napkin, during "a flash of silence," and carefully inspect it in search of inspiration! We can fancy a couple of guests—lady and gentlemen—simultaneously seized with an epidemic of dullness, and resorting to their napkins to stimulate their flagging brains! What a marvel that no enterprising vender advertises "Shakespearean Napkins;" "Byron Napkins;" "Low-church Napkins," with evangelical texts; "High Church Napkins," with quotations from the Fathers! But then if these came into vogue, a new responsibility would weigh upon the hostess; she would be called upon to see that each napkin was adapted to the tastes and prejudices of the guest; or a ritualistic young curate might find a Low-church napkin preaching heterodoxy with its evangelical folds! while a Low-churchman might wipe his fingers on a napkin dedicated to St. Apollodorus of Tyana!

HINTS FOR CEILINGS.

It is a somewhat difficult matter in houses, where the ceilings are plain, and bordered by cornices of inferior design, to treat them with any amount of color, but it is generally desirable to tint them a light tone of gray or cream to get rid of the extreme glare of pure white. Next the cornice, a simple distemper pattern, of a darker shade of the same color, will often be found effective and useful, or one or two simple lines with stencilled corners. The tinting of the cornices must materially depend upon their design and contour; if plain moulded cornices, they may be tinted in one or two shades, the lighter tones being always at the top or next the ceiling, and gradually darkening off to the wall decoration. As a general rule, one or two of the tints of the general groundwork of the paper may be used with effect; if, however, the cornices contain the usual ill-designed and modelled plaster enrichments, care should be taken to keep them in the background, and to pick them out as little as possible, so as to avoid making their general badness of form and execution too prominent. It is well to remember a few general rules in decoration of ceilings and cornices, on which to rely when choosing colors or tints. For instance, in using what are called primary colors on moulded surfaces, remember that yellow increases, while blue diminishes in strength; the former should, therefore, be used on convex, and the latter on concave mouldings. All strong colors should be definitely separated from each other by light lines, fillets, or small mouldings; colors on light grounds appear darker by contrast, while those on dark grounds appear, as a rule, lighter. If the cornice presents any broad, flat surfaces, a simple conventional flower or geometrical pattern can often be used to great advantage, care being taken not to make it too prominent; the great aim be-

ing to keep the general work subservient, and in no way to form a dark moulded frame for the mass of light ceiling. The ordinary system of stencil decoration can be carried out at a very small expense, and, with a few good patterns, very good effect can be obtained in ceilings, where, generally, little or nothing is done; nor is it a very costly matter to lay on to the flat ceiling, small pine mouldings formed into panels and painted, with the panels filled in with some very light diaper or pattern flock-paper, or stencil enrichment.

Michael Angelo, Domenichino, Vasari, and other artists covered their ceilings with painting and fresco, beautiful in themselves, but tiring to those who have to look long at them. Michael Angelo, much against his will, painted in elaborate decoration the ceiling of the Sistine Chapel; but Giotto, who knew thoroughly well how to decorate, declined generally to waste his work where it was, at its best, but difficult to see; and in the ceiling of the Arena Chapel we find only a plain light tint of pale blue, contrasting well with his fresco decoration on the walls.

In French ceilings we find many graceful enrichments, especially those designed by Le Pâtre, from whom Inigo Jones probably took many of his ideas and thoughts; afterward Vanbrugh and Gibbs followed with work of similar character, until the perfection of this species of enrichment was attained by Athenian Stewart, and the brothers Adam, whose delicate detail, fanciful and flowing treatment of design may yet be seen in some of the old houses of London, and are all worthy of study in all plaster decoration.

DECORATIVE ART NOTES.

METAL plaques are being introduced to which the name of "stannate bronze" has been given. The plaques are made in various sizes, and are adapted to the usual positions in furniture. Stannate appears to be a hard amalgam of white metals, and the makers vary the style of finish by depositing a surface layer of brass, copper, or bronze upon the material by electricity. The designs are in low relief, and the prices low. Stannate, it is stated, may be used for door-knobs, bell-pulls, handles, hinges, escutcheons, and many other purposes.

A NOVEL and pretty decoration in Limoges is seen in a tête-à-tête set at James M. Shaw & Co.'s. The ground is left white, and in the platter is divided into six compartments, separated by a blue spatula-like design traced with gilt. The decoration within these subdivisions is a flower spray in gilt, which is brought out in different tones and in different degrees of relief. Additional color is given in small but brilliantly dyed insects, brought directly against the gilt. It is worth observing this in contrast with the elaborate and classical decoration in blue and gold of a Minton tête-à-tête set, both being admirable examples of different styles.

AMONG the most desirable Easter conceits are scent-sachets, brought into harmony with the occasion by appropriate decorations. The handsomest things of this kind are at Stern Bros.' These are all symbolic. On one is a draped figure standing in a field of lilies. Another is the boy Jesus in his father's shop; a lamb lies at his feet, while he stands gazing on a charming landscape from out a rose-laden door. From a number of such designs may be also mentioned the Madonna gathering passion-flowers. These are not more noteworthy for the subjects than for the careful drawing and the peculiar harmony of their coloring, which is for the most part done in antique tints.

CHIPPENDALE formed the back of a chair as a bow of ribbon (the ribbon-backed chair), and boasted that it was the best chair that had ever been made. Yet a greater folly was never perpetrated in art. He also made a lyre-backed chair, and many others which were as vulgar as they were stupid.

THE revival of color in dress, which makes our streets look less like a hurried and unending funeral procession, extends even to jewels. Diamonds shine only in the light of rubies, sapphires, emeralds, and other less-known but unique stones, that are now become the fashion. In a curious lace-pin at Theo. B. Starr's a green and deep red tourmaline is separated by diamonds from a very large and deep-hued garnet. In another, a ruby spinel, whose hue is deeper than the ruby, and an olivine, which is a green garnet of exquisite hue, are the extremes of a bar containing also a ruby and a sapphire with diamonds. A genuine work of art is a peridot, which is a peculiar yellowish-green beryl, very difficult to cut, with the head of Marie Stuart in cameo. This is surrounded with diamonds as a pendant, and is an ornament altogether beautiful and unique. Colored pearls and yellow-stoned diamonds are in great demand. A fleur-de-lis in diamonds holds a pink amber and black pearl. These black pearls combine very handsomely with diamonds, and make some of the most desirable pieces. In form the designs are for the most part angular, and the setting is what is known as the knife-edge. Other designs are very artistic, as a pea-pod in diamonds, enclosing tinted pearls, a pansy spray with a yellow diamond centre, and a bunch of daisies and wheat, whose leaves are carelessly incrustated with gems.